SHARP News

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SHARP News

Volume 12, Number 2 Spring 2003

SHARP Regional 2003

Books and Empire: Textual Production, Distribution and Consumption in Colonial and Postcolonial Countries

University of Sydney, Australia
30 January to 1 February 2003

Welcoming the seventy or so participants to this first regional conference, SHARP President James L.W. West III pointed out the advantages of a small, thematically focused gathering. Held in congenial surroundings, very well organised and tailored exactly to fit my interests in nineteenth-century British imperial-colonial print culture, the *Books and Empire* event was a highly stimulating and satisfying experience for me, and I believe for everyone else too.

Convened by Paul Eggert and Elizabeth Webby, it received major sponsorship from the Humanities Research Centre of the Australian National University, and was also supported by the History of the Book in Australia Project and the Australian Scholarly Editions Centre. While the majority of the participants were from Australia, there were sizeable contingents from other parts of the region – New Zealand, the Asia-Pacific and South Africa – and antipodean representation, from North America and the UK.

Spread over the three days of intensive paper-giving and listening were seven plenary sessions and seven occasions calling for tricky choices between two parallel sessions. Mainly under scrutiny were empires and colonies in the nineteenth century: the British in Australia, New Zealand, the Cape (South Africa), India and Canada; the French in Indochina and North Africa; and various competing powers in the Pacific. Coming in for attention were publishing empires, particularly the British Macmillan, German Tauchnitz and French Hachette. One paper concerned a Japanese enterprise in Korea in the 1930s. Postcolonial content related chiefly to twentieth-century Australia and New Zealand. Some papers looked at print culture in relation to particular groups within colonial and postcolonial countries – indigenous, immigrant, expatriate, female.

Apart from general contributions covering all or most of the various processes in the print communication cycle – an update on the third, later twentieth-century volume in preparation of *A History of the Book in Australia*, for instance – there were two large topical clusters, to do with consumption and content respectively. Papers in the first cluster or category dealt with literary culture (libraries, reading and taste), most being delimited, detailed studies drawing on diaries and letters, or on book collections public and private, or catalogues, or loan records – in one case to construct a database for multifactorial analysis. Those in the second, examined cases of particular texts (and sometimes illustrations) in books and periodicals being influenced by a range of forces and circumstances within imperial systems – perceived markets, ideology, collaboration between coloniser and colonised, the colonised 'writing back', etc.

Other smaller topical groupings were: publishing, ranging from broad but necessarily brief summaries (e.g. publishing in the Pacific Islands) to specialised studies (e.g. Governor George Grey's publishing of Maori poetry); early colonial printing and paper supplies; and bookselling and distribution.

The overall effect of all these results of careful research and analysis, some presented with considerable flair and wit, was the provision of comparative perspectives on 'civilising missions' and on factors shaping settler societies. One could discern parallels across empires and cultures and corresponding changes over time, especially with the international development of communications and trade in the nineteenth century. All in all, a salutary counter to the exclusive study of book history within national boundaries as narratives *sui generis*.

Besides the wealth of predominantly empirical studies, there was some breaking of new theoretical ground. Trevor Howard-Hill argued persuasively that compositorial

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New SHARP Award

Nominations are invited for the first SHARP Award for Distinguished Achievement (ADA) which will be awarded at the annual SHARP conference in 2004.

The award may be given for collaborative work, publications or research tools (electronic or paper) that have served the study of book history exceptionally well. A research tool could be a web site, a publication, a group, a society, a journal or a network which materially aids the future of the field. Publications are eligible for this award only if they are not eligible for the SHARP Book Prize.

The SHARP Award for Distinguished Achievement is honorary citation from SHARP scholars to the recipient(s) in the form of a plaque.

A subgroup of the Board of Directors will receive nominations from members, seek specialist opinions on the nominations, and come to a decision. Nominated items should be sent to all three members of the group. The deadline for nominations, including nominated items, is 1 November 2003.

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BSA Mitchell Prize

Bibliographical Society of America's Mitchell Prize

The Bibliographical Society of America has awarded the first William L. Mitchell Prize for Bibliography or Documentary Work on Early British Periodicals or Newspapers to Barbara L. Fitzpatrick (English, University of New Orleans). Professor Fitzpatrick won for her essay "Physical Evidence for John Coote's Eighteenth-Century Periodical Proprietorships: The Examples of Coote's *Royal Magazine* (1759-71) and Smollett's *British Magazine* (1760-67)," published in *Analytical and Enumerative Bibliography*, n.s. 11(2000), 211-58. She received a cash award of $1000, a year's membership in the Society, and the applause of members attending the Society's meeting on 24 January 2003 in New York City.

Fitzpatrick's essay demonstrates, with physical evidence, that *The Royal Magazine* and *The British Magazine* share typesettings for articles appearing in concurrent issues during 1761-1763. Surprisingly, in the earliest instance, the typesettings for an article and a list of House of Common's members were first impressed for John Coote's *Royal Magazine* and then shipped to Archibald Hamilton's shop for use in printing Smollett's *British Magazine*. This discovery reveals Coote's partial ownership of the *British Magazine* before one would have suspected it, a partial ownership that Fitzpatrick also establishes by noting inserted advertisements for Coote's publications in the outer paper wrappers of the *British Magazine*. Fitzpatrick identifies seven articles in both magazines that were set with shared type. One of the most obvious cases of shared type, that occurring in April 1763 issues, resulted in pagination and catchword errors and an inappropriate press figure in the *Royal Magazine*, for the press failed to adapt two half-sheets of type set for the *British Magazine* before reimpressing them. Fitzpatrick also identifies many more shared concurrent articles not produced with shared settings and provides much information about John Coote's involvements in diverse periodicals.

The Prize Selection Committee praised both the methodology and accomplishments of Professor Fitzpatrick's essay on Coote's involvement in *The British Magazine* and *The Royal Magazine*. As one judge remarked, "Fitzpatrick's article seems to me to represent the type of research appropriate to the aims of the Mitchell Prize: the observation and use of physical characteristics of the periodicals themselves to add significantly to knowledge about them. It takes previous research results into account, accepting them where they are sound and correcting them where they err. It is also felicitously written." Another judge agreed that it is "an example of bibliographical scholarship at its best, giving answers that only bibliographical scholarship can provide." The third judge characterized the essay as "an important article which actually does study periodicals, as opposed to just using them, and which sheds light far beyond the scope announced in the title ... The topic is fresh, and the synthesis is new."

As a measure of the excellence of this year's submissions, the Bibliographical Society of America, at the judges' request, is awarding Emily Lorraine de Montluzin an Honorable Mention distinction for her web-based cumulative database, *Attributions of Authorship in the* Gentleman's Magazine, *1731-1868* (http://etext.lib.virginia.edu/bsuva/gm/). De Montluzin (History, Francis Marion University) has integrated for easy public access the results of her decade-long effort to identify contributors to the *Gentleman's Magazine*.

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THE SHARP EDGE

Why Book Arts Matter

Several years ago I was a student in a bibliographic seminar with a renowned scholar. As a practitioner of bookmaking, I found myself more and more concerned as the seminar progressed at the sheer volume of misleading or simply incorrect information that the scholar was passing on to the students. There were two of us in the seminar with extensive hands-on experience; (my specific production knowledge is with letterpress printing, although I was also employed in the offset trade for several years). We spent our evenings chuckling over the unlikely production scenarios being discussed during the day. We also wished that the scholar could allow for correction and discussion in class, but it was not that kind of seminar. Finally, I began to wonder if in fact the incorrect knowledge that my fellow and sister students were absorbing even mattered very much in the long run. Wasn't it true that the scholar had been passing on this same misleading information for years without any evident effect on either the scholar's reputation or the students under the scholar's tutelage?

Actually, I suspect that it does matter. As the book as artifact comes under closer scrutiny by historians, students, and scholars of literary criticism, an understanding of just how its component parts came together should provide greater insight into its overall material functionality. An appreciation for the basic production methods of bookmaking allows for the recognition and acknowledgement of anomalies when they appear. Similarly, research may yield odd disparities and unlikely occurrences among the textual explanations of, say, a particular printing methodology that the scholar can feel more confident in questioning if he or she has a solid baseline of practical knowledge. Curious references to unlikely production scenarios not only prompt caution with regard to the immediate source, but suggest the need to query other production-based statements the writer may be making.

Hands-on knowledge can be useful in iconographic study as well. A nineteenth-century advertisement for *Hoestetter's Stomach Bitters* has had a home for some time among my slides of women printers. In the foreground, a row of women are sitting on low stools at small platen presses, their backs to the viewer. Behind them, a row of men is standing, likewise turned, in front of a bank of type cabinets. From this evidence it is reasonable to assume that the seated women feed the platen presses but perform no other tasks requiring movement such as inking, lifting the forms in and out of the bed, or even removing the stacks of printed paper to the bindery, while working in this mixed-gender environment. In another image from the same time period, a single woman is shown standing at a large treadle-powered platen press. The image is on a poster advertising the Women's Co-operative Printing Union in San Francisco.[1] That the woman is standing is indicative of a much more interactive relationship with the machine than that of the women in the stomach bitters ad. This woman is actually a printer, with control over the same facets of the operation that the first women lacked. The researcher without first-hand printing experience might notice and comment on the disparity of these postures, but might not link the two postures to separate practical working methods and might not undertake, say, a census of employees in the print shop to determine who might be performing other work there.

Granted, iconography can be misleading. Many ads for early typesetting machinery show elegantly dressed young women sitting daintily at various Rube Goldberg-style contraptions which, according to the makers, will finally allow type to be set mechanically. More than one of these machines resembles more a home pipe organ than a piece of useable typesetting equipment. The misleading information in these ads, however, is the appearance of women as the operators. In fact, the ads suggest not that women would be operating these machines – an unlikely occurrence in the face of the powerful typographers' unions – but that the machines are so easy to operate even a woman can do it.

Mining the books themselves for their artifactual evidence is, for the maker of books, an essential component of research. The idea that microfilm or digital representation could substitute for the hands-on knowledge of the artifact itself becomes unthinkable. For non-contemporary books I want to know the condition of the type or plate from which the book was printed, the depth and evenness of the impression, the heft and opacity of the paper, the production method of any images, the quality of the binding materials and whether the book is in its original binding or, if not, when it might have been rebound. Articulating the rationale for the often crude productions of the American Colonial period, appreciating the high level of mechanical reproduction in the nineteenth century, and evaluating the reliance on hand-work in the machine-age printing of the Bauhaus are acts which the book scholar can undertake, of course, but are actions which become more viscerally understandable in the wake of actually having undertaken them.

I am not suggesting that any scholar whose interest lies within the materiality of the book would not comprehend and appreciate the same aspects of the book without practical training, nor am I suggesting that every scholar with an interest in incorporating artifactual aspects of the book into his or her research should do hands-on training. On the other hand, it wouldn't hurt. Bibliographic presses connected to library schools, now largely made redundant, recognized the value of practice coupled with theory. Acknowledging the need to understand process as part of the scholarly training could lead, at the very least, to discussions between the scholar and the person with hands-on experience. These days that person might be an artist's bookmaker.

I should point out, first, that artist's bookmakers are by no means necessarily acquainted with the traditional processes of bookmaking, printmaking or typography. Any serious maker is, however, highly involved with the basic operation of the book itself. This involvement requires a certain setting aside of the belief that we all know how to operate a book, as the conservator Gary Frost puts it. What, for instance, *really* happens when we open the cover of a book? How is the reader likely to proceed through the book? What prompts different approaches? In what ways might access to the content inside be controlled? An artist might consider, for instance, whether she wants the book to lie flat, enhancing access, or perhaps snap shut when not held, thus challenging access. The artist's bookmaker might investigate structural methods that would exploit the option for random access of the text, explore means of interrupting the narrative flow at precise points, acknowledge the hide-&-reveal pattern of page turning. These challenges to

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the book form stem from a profound awareness of its operation, one which the scholar, invigorated by the combination of icon and materiality in the artifact, might find compelling.

As a teacher as well as a practitioner, it would be only fair for me to mention that while encouraging the generally hands-off scholar toward an awareness of bookmaking, I spend a good deal of my classroom energy compelling the hands-on artist toward an equally balanced approach through a broad study of print culture while she is interrogating the form. To foster this approach, I have developed courses that combine seminar study with studio practice. In *Private Lives, Public Editions: Women Writers & Artists in Paris*, students study the women of the post-WWI avant garde by reading the poetry and prose of the writers and examining the fine and practical art being produced, as well as studying critiques of the period and reading individual biographies. The students then use this understanding as a basis for art-making. They might, for instance, work collaboratively on an illustrated broadside of a poem by H.D. after reading her poetry and listening to an expert speak about H.D.'s work, or they might create an original artwork incorporating the method of *pochoir* that the artist Sonia Delauney used so effectively in her books and even in her fashions. Students also create an internet zine, a contemporary form of the little magazine, that interweaves their own work with compendious narrative and visual biographies of the women they have studied. This class, which has now become a core course for sophomores at my institution is, I believe, a teaching approach in which both the theoretically- and the creatively-based students can meet in a mutual learning environment in order to focus on print culture in the most inclusive sense of that phrase.

Increasingly, the study of literature involves the study of its material form, another curriculum ripe for collaboration between the student of literary criticism and the student of visual arts. The notion of visual poetics, or the material embodiment of language, is tightly woven into my curriculum, a conflation underwritten by my placement in the English Department. Institutionally, many of us find resonance in the struggle with institutional placement and support. A mutual acknowledgement of the intrinsic worth of our separate disciplines and the willingness to seek inventive solutions that establish a sort of equal billing for the various disciplinary threads that can be woven into a new whole cloth, seems an admirable goal of print culture studies.

I recently curated an exhibition whose open-submission invitation stated the curatorial policy: an exploration of contemporary codices.[2] My intention was quite specific, that is, to move away, albeit briefly, from the preponderance of sculptural book objects that dominate most book arts exhibitions, many of them, unfortunately, with little in the way of substantive content to recommend them. While the gallery director and I received nearly 100 works which responded directly to my statement, the errant entries we received ranged from a book shaped like a tropical fruit to, in one extreme case, a book birdhouse. I have since begun suggesting to students that, should they decide to enter a juried exhibition, they had better look up the definition of any unclear words in the call for work.

I would hope that the uninterrogated statement regarding materiality - the scholarly equivalent of a birdhouse entry - happens with rarity. But I would also hope that the scholar with a shaky grasp of the material aspects of the book or its practical production methodology might consider pathways to acquiring that knowledge through dialogue with a hands-on practitioner or through opportunities for work in the studio.

Kathleen Walkup is an associate professor of English/Book Arts and director of the Book Arts Program at Mills College in Oakland, California. Her recent ongoing work is entitled *Library of Discards*.

[1] see Roger Levenson, Women in Printing: Northern California, 1857—1890. Santa Barbara, California: Capra Press, 1994.

[2] [re]Readings: Artists' Books Now. Gallery Lux, San Francisco, 6 December 2002—14 February 2003. Kathleen Walkup, curator; Lorraine Lupo, gallery director. Checklists issued.

Exhibition

If passing through Toronto, call into the Thomas Fisher Rare Book Library for a rare treat: "Vizetelly & Compan(ies): a complex tale of Victorian printing & publishing." Failing that, the catalogue/essay collection is only CDN$20. kentd@library.utoronto.ca

Call for Papers

New Work in Printing History

Location: New York, USA
Dates: 24-25 October 2003

For its 27th annual conference, to be held at The Grolier Club in New York 24-25 October 2003, the American Printing History Association (APHA) seeks papers which fit into the rubric of 'new work in printing history.' Printing history is broadly defined as the history of printing in all its forms, including all the arts and technologies relevant to printing, the book arts, and letterforms – typography, typefounding, presses and presswork, papermaking, calligraphy, bookbinding, illustration, publishing, and the literature of printing.

Submissions are especially wanted from those working in the area of American printing history, but the subjects of papers have no geographical or chronological limitations, and may be national or regional in scope; biographical, analytical, technical, or bibliographical in nature. We seek, in particular, proposals that use new methods of study or interpretation, that benefit from newly available primary sources, or that treat overlooked or forgotten persons, techniques, or design elements.

Speakers need not be academics, and we welcome participation by printers, book artists, design professionals, librarians, curators, independent scholars, and collectors. All papers are limited to a reading time of twenty minutes. Proposals (not to exceed the equivalent of one page, typewritten, double-spaced) should be sent with contact information to:

Mark Samuels Lasner
Vice-President for Programs
APHA
P.O. Box 4519
Grand Central Station
New York, N.Y. 10163 USA

or via e-mail to:
programs@printinghistory.org
or
marksl@udel.edu

The deadline is 1 May 2003.

Conference Reports

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practice impelled by economic considerations in the printing shop was a major cause of the standardisation of English spelling that is traceable from the seventeenth century, and which prevailed throughout the British Empire. Paul Eggert made a case for the abandonment of three-decker novel publishing in the mid-1890s having been substantially caused by the proliferation of colonial editions ('the colonial tail wagging the imperial dog', he suggested). And there were methodological pointers and caveats: from Harold Love about having flexible and evidentially-based approaches to the dynamics of imperial-colonial relationships and the conceptualising of centres and margins; and from Peter Shillingsburg on the importance of humility and scepticism ('ignorance', he disingenuously called it) in research.

There were several practical outcomes, resolved in a well-attended final discussion session (no Farewell Symphony, this!). First, the endorsing of more regional conferences and tentative moves for one in New Zealand in early 2005. Second, recognition of the need for a guide to resources for book history in Australia (something New Zealanders have already done). And finally, plans to make papers from this conference available in the near future on the Australian Scholarly Editions website (www.unsw.adfa.edu.au/ASEC/HOBA.html), and in 2004 to publish a refereed selection as a special double issue of the *Bulletin of the Bibliographical Society of Australia and New Zealand*. Both measures should enable the lively discussions and debates that developed at the Books and Empire forum to be continued and to bear further intellectual fruits.

Elizabeth Morrison
Melbourne, Australia

Another viewpoint

Selecting a title capacious enough to do justice to the range of SHARP's interests, yet focussed enough to generate useful interactions, Elizabeth Webby and Paul Eggert succeeded in putting together a very strong series of panels and lively keynote speakers. I offer here a few personal highlights.

In a persuasive keynote address that first probed what became a recurrent question about SHARP's scope, Trevor Howard-Hill issued a call for bibliographers and linguists to work together to understand more precisely how print was able to fix English orthography without imposing standard pronunciation either in Britain or the colonies. Even Trevor would agree, though, that 'orthography' does not possess the same cachet as 'identity', and the latter term ultimately shaped the predominant interests of the conference.

As an experienced publisher in developing countries in eastern Europe and Africa, James McCall delivered a useful reminder of the significant role that educational publishing consciously and actively plays in forming what most of us casually refer to as 'print culture'. His talk was complemented by Linda Crowl's survey of contemporary Pacific Island publishing, where, despite more than 90% of the printed material being imported, local publishing exercises a disproportionate influence over national identity. Robyn Sheahan-Bright queried the extent to which the marketing ploys of Australian publishers of children's books are somehow tainting or exploiting that sense of identity, concluding that modern techniques are no more or less sophisticated and socially determined than they were in past centuries.

Paul Eggert presented a complex argument about colonial markets and their influence on home production that will certainly merit further testing against a range of examples. His mention of the 'Tauchnitz effect' (the availability of cheap continental editions of English works as a spur to British publishers to issue their own cheap editions), occasioned much debate, but left unanswered Wal Kirsop's question of why the three-decker novel disappeared fifty years earlier in France than in England. However, the most explicit example of metropolitan print imperialism came not from the former British colonies but from Meiji-era Japan. Graham Law rapidly outlined the popularity of serial translations of European literature in Japanese papers, recounting brief lives of a few of the most colourful translators.

Chris Tiffin, Dirk Spennemann and Dorothy Collins each spoke about the cultural significance of local newspaper printing in Brisbane, Apia, and rural western Australia respectively. Tim Dolin also focussed on western Australia, presenting his initial survey of borrowing records from rural Mechanics' Institutes to reveal that the authors most popular then are virtually unknown today, and that Australian frontier readers apparently did not share the tastes of other colonial readers. His full study should provide valuable comparative data and perhaps explain the local preferences.

Lydia Wevers offered a richly illustrated discussion of just what local preferences a remote library might preserve. Her book-by-book survey of all the remaining volumes of the Brancepeth Station Library (on the lower North Island of New Zealand) described the expected marginalia and reminder lists, but also the less common burn marks of readers dropping off to sleep while reading by candlelight, a caricature of the station owner in response to a depiction in the novel, and her method for recording relative levels of wear as signs of popularity. Lydia's paper was complemented by Mary-Jane Edwards' talk on the library and reading habits of a Canadian frontier family.

Numerous such treats conspired to distract almost all of us from indulging in Sydney's other attractions. If this event is at all typical, SHARP could certainly benefit from other such regional gatherings. The smaller size and fewer concurrent sessions mean that participants were able to establish ongoing conversations and develop them in the ample discussion time. Everyone seemed pleased with the way our diverse interests had come together into a larger conversation, and audience enthusiasm clearly signalled that SHARP's inclusivity, even if still defining itself, is productive and appreciated.

Shef Rogers
Dunedin, New Zealand

STOP PRESS : :
The next antipodean SHARP Regional will be in Wellington, New Zealand, 27-30 January 2005.

Private Libraries Day

Waddesdon Manor, Aylesbury, England
13 November 2002

An opportunity to spend a day in an English country house cannot easily be ignored. Last November, a meeting on private libraries was organized jointly by Philippa Glanville of Waddesdon Manor and Mark Purcell, Libraries Curator of the National

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Trust. Waddesdon, a magnificent fake French chateau containing many very real French art treasures, is one of several houses owned by the Rothschild family, now in the care of the National Trust. It was a perfect backdrop for a one-day conference intended to draw attention to its splendid collections and to bring together as many interested people as possible. About 60 attended, all active in different aspects of book history studies. The day was sponsored by the National Trust and Lord Rothschild, and included tours of the house and a selection of its treasures.

The house was built for Baron Ferdinand Rothschild (1839-1898), the subject of the opening paper by Giles Barber, whose catalogue of the library is forthcoming. The Baron was a keen collector of decorative works of art; books being a late interest. About 800 fine books are preserved, in addition to the 'ordinary' books he acquired. The Baron had a liking for spectacle and ornamentation rather than for first editions. Illustrated works feature heavily, especially those about royal events, processions, funerals, and the like. He collected books on persecution and pirates and classic English literature, inclining to the Gothic and Romantic. He valued craftsmanship in his books, which complemented his other collections. Several books have bookplates of Madame de Pompadour. He also collected illuminated manuscripts, bequeathed to the British Museum.

Emmanuelle Toulet, chief conservator at the Musée Condé, then spoke on a comparable and very splendid French library. The Duc d'Aumale was a member of the Orléans family, exiled at Orleans House in Twickenham. Returning to France in 1871, he set about the reconstruction of the Château de Chantilly and, within its walls, created the Musée Condé. He had inherited the treasures of the Bourbon-Condé family, including several collections of medieval manuscripts as well as their library of some 10,000 printed volumes, subsequently restored to the family after the fall of Napoleon. Such was the Duc d'Aumale's introduction to bibliophily. He added several thousand printed books himself, particularly of French literature, and illuminated manuscripts such as the *Très riches heures du duc de Berry*. His intent was always that his art and book treasures should be accessible to the public, though he always referred to his books as a 'cabinet de livres' rather than as a 'bibliothèque'; they were always, and still are, an integral feature of the chateau. Even after he bequeathed his collections to the Institut de France, he continued to spend enormous amounts of money on books -'C'est une folie, mais c'est pour la France!', he exclaimed. He died in 1897. As the descendant of kings, d'Aumale was conscious of his duty to posterity, and Chantilly still exists as a monument both to himself and his forebears.

The collections at Chantilly have never been dispersed. Not so the illuminated manuscripts of the Paris-based Baron Edmond de Rothschild. Christopher de Hamel (Librarian of the Parker Library, Corpus Christi College Library, Cambridge) explained how they were shared out amongst his various legatees and how some reached Waddesdon. Many were looted from a bank vault in Paris by the Nazis, who then diligently catalogued all they acquired. Since the War, many have turned up in New York and Paris auction rooms, but some manuscripts are still lost.

Leslie Morris (Harvard) described another great book collector, though on a very different scale, in her 'A.S.W. Rosenbach and the Holford collection'. Rosenbach, a book dealer, was known as the 'Napoleon of books'; he was also an 'astute bandit' who paid higher prices than ever before to get what he wanted. Great books deserved great prices, as far as he was concerned, and a 100 per cent mark-up was an absolute minimum to him. R. Holford was a keen collector of incunabula and illuminated manuscripts, and Rosenbach made some major purchases from his library in secret.

Finally, Mark Purcell, the curator of over 150 National Trust libraries, spoke on 'Lord Fairhaven and Anglesey Abbey'. Since each of the National Trust libraries is unique, one method of assessing them is to examine whether the library is successful in its setting. Although the library of Anglesey Abbey was only added in 1937 by the American Lord Fairhaven, and predominantly contained popular works, with few foreign or antiquarian books, it certainly succeeded as a good if unsophisticated collection, with many finely illustrated books.

To spend a day in such a splendid house learning about books and collectors was an exciting and educational experience. Let us hope more such events are encouraged!

Keith Manley
Institute of Historical Research
University of London

Celebration of 200 Years of Newspapers in Australia

State Library of New South Wales, Sydney
1 March 2003

On 5 March 1803 the first newspaper in Australia, the *Sydney Gazette and New South Wales Advertiser,* was published. It was a four-page semi-official publication in the fledgling colony, largely filled with official announcements. The editor was George Howe, a convict transported for theft. The Governor, however, was very pleased to make use of his skills as a printer. In its early years, the paper struggled to overcome shortages of paper, ink and type (but not news!), and to deal with delinquent subscribers. The *Sydney Gazette* lasted until 1842, by which time other newspapers were well established in Sydney.

To commemorate the newspaper's bicentenary, the Australian Newspaper History Group organised a one-day symposium at the State Library of New South Wales. A booklet summarising the history of Sydney's newspapers from 1803 to 2003 was provided, and a display illustrated both typical and special newspapers from throughout Sydney's history.

The audience thoroughly appreciated the following well-presented papers:

The Sydney Gazette and its readers: Dr Sandy Blair spoke about the *Sydney Gazette* as an organ for official orders and pronouncements, as well as a reflection of a vibrant, educated section of society. She also referred to how it dealt (ultimately unsuccessfully) with intense competition from other papers.

Early Sydney as recorded in the pages of the Sydney Gazette: Dr Grace Karskens, from her close reading of twenty years of the *Gazette*, spoke of early Sydney as a "vicious, rude, vital" town. From its pages she reconstructed the society of the early, small settlement – both convict and free elements.

Literary content in early Australian newspapers: Professor Elizabeth Webby demonstrated how poetry was sometimes used as a space-filler. Its variable quality often reflected contemporary issues and attitudes, and was sometimes a medium for advertising the virtues of the press!

How newspapers were produced then: Major Ken Sanz spoke from personal experience of the challenges and secrets of the days of hot metal printing. He vividly recreated this now disappeared craft.

How newspapers are produced now: Barry Potter of Rural Press explained the high-tech production techniques of newspapers today — but still produced with the same personal dedication.

The National Plan for Newspapers: Jerelynn Brown of the State Library of NSW spoke about discovering missing issues, and the preservation of newspapers by major Australian libraries. Some dramatic examples of deteriorating newspapers demonstrated the need for microfilming at the very least.

The development of national newspapers in Australia: Vic Carroll, former editor of the *Sydney Morning Herald,* dealt with the rise in importance of national dailies and weeklies over the past few decades.

The symposium concluded with a stimulating panel discussion on the future of newspapers conducted by Associate Professor Catharine Lumby of the University of NSW, Mike Van Niekerk, editor of the online editions of the *Sydney Morning Herald* and Melbourne *Age*, and Brett Kenworthy of the Pacific Area Newspapers Publishers' Association. Lumby noted that with so many sources now recording events, journalists have become guides who are professional and highly educated; many formerly "private" issues are now subject to public discussion. Van Niekerk said that despite the very high popularity of his newspaper internet sites, sales of hard copies of the same newspapers had not declined — so they had tapped a huge new audience. Kenworthy noted that new presses now made possible a range of circulation options. He referred to the rise of quality, popular dailies in newly democratic countries. He mentioned briefer editorial content and more colour by some papers. He also noted that free commuter newspapers had coincided with paid newspapers in the same market, thus increasing their circulation.

This was the first function organised by the Australian Newspaper History Group. The Group was founded two years ago to provide contacts and communications hitherto lacking for people interested in newspaper history. It publishes a lively monthly, the *ANHG Newsletter*, usually about 20 pages, which comprehensively covers Australian newspaper history and current developments. It is available free to email subscribers, or $A20 per 10 issues for hard copy subscribers. The editor is Dr Rod Kirkpatrick,13 Sumac Street, Middle Park, Qld 4074 or r.kirkpatrick@mailbox.uq.edu.au Sample email copies are available on request.

Rod was also mainly responsible for the enormous amount of work organising the symposium. He did an outstanding job! An email version of the commemorative history booklet is available from the author of this report.

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BOOK REVIEWS

Bookbinding 2000. Proceedings: A Collection of Papers from the June 2000 Conference Celebrating the Installation and Opening of the Bernard C. Middleton Collection of Books on the History and Practice of Bookbinding. Rochester, N.Y.: Melbert B. Cary, Jr. Graphics Arts Collection, Wallace Library, Rochester Institute of Technology, 2002. 110p. ill. (chiefly color). ISBN 0971345929. $21.99.

This collection of six papers is remarkable for its range of topics, all of which come under the broad conference theme of 'bookbinding.' The organizers are to be commended for creating an enjoyable and informative permanent record of these presentations.

The first paper, "Coptic Bookbindings at the Pierpont Morgan Library: Their History and Preservation," by Deborah Evetts details the years-long project of properly restoring, housing, and making available to researchers the Hamuli discovery in 1910 of bound Coptic manuscripts that are over one thousand years old. Evetts provides a history of the acquisition based upon examination of the archives at the Morgan Library as well as diligent outside detective work. The search for the best method to preserve the bindings provides an insightful look into how conservators must engage in a process of trial-and-error as well as international collaboration in search of successful solutions to such a unique and difficult challenge.

The honoree, Bernard C. Middleton, contributes "Facsimile Printing for Antiquarian Books," in which he describes the various techniques employed to replace lost or damaged book leaves. He begins with a history of the practice, noting the work of John Harris in the early nineteenth century. Although Mr. Middleton expresses qualms about possible subsequent misrepresentation of editions, as a curator of rare books I would be delighted to discover such a sophisticated copy in my collection, for it would add and not detract from the volume's appeal.

Philip Smith's "Four Levels of Book Art Making" is a metaphysical tract based upon his distinctions between and integration of the roles of designer, artist, craftsperson, and creative maker. The tone is didactic and the text is replete with words and phrases in bold face, such as "**We do not know for certain** [the reason for this]" (43). Fortunately, the illustrations of his magnificent bindings, in progress and finished, are a most satisfactory compensation.

"Women Bookbinders in Britain Before the First World War," by Marianne Tidcombe reaches back to the fourteenth century before focusing on the turn from the nineteenth to the twentieth century. Ms. Tidcombe analyzes the decoration of existing bindings, such as Southey's 'Cottonian Library' and painted vellum bindings, as well as full binding. She shows, too, that the difficulty women had in obtaining instruction as well as resistance from the binders' union slowed their movement into the trade, even though they were simultaneously encouraged by individual binders and programs at various schools like the Chiswick School of Arts and Crafts. A wide variety of bindings utilizing different techniques from this period are illustrated, continuing through the post-war work of Sybil Pye, Madeleine Kohn, and Elizabeth Greenhill.

The essay entitled "The Preservation of Library Material in a Digital Age," by Peter Waters, begins with a broad overview of the causes of deterioration and preservation techniques from the nineteenth century through microfilm, mass deacidification, and various digital methods. All methods, Waters notes, are expensive, labor-intensive, and have drawbacks. He advocates a system of 'Phased Conservation' developed at the Library of Congress which uses phase boxes, pays careful attention to physical environment, and entails a careful selection of the books for full treatment.

The final paper, by Mirjam M. Foot, "Influences on Sixteenth-Century English Bookbinding," describes the establishment of a legally-protected native book trade and craft. The binding techniques originating on the Continent, she posits, were more apparent in decoration than in structure. Many of the techniques appearing in English books from this period, she points out, were introduced by foreign bookbinders working

at English firms and training English binders; sometimes too, methods that were superseded on the Continent continued to be used in England. The influence of decorated bound books purchased abroad by collectors, the author demonstrates, also significantly influenced practice in England.

One particularly striking facet of this book is the lavish use of illustrations, nearly all in color; these lend great support to the many topics that involve extensive visual dimensions.

Jeffrey Barr
University of Florida

∞

Elizabeth James, ed. *Macmillan: A Publishing Tradition.* Basingstoke: Palgrave, 2002. xxvii, 273 p. ill. ISBN 0-333-73517-X. £50

Macmillan: A Publishing Tradition brings together a selection of papers given at a conference on the Macmillan publishing house held at the University of London in 1997. These papers highlight what John Sutherland describes in his foreword as the 'unusually intact' Macmillan archive even though the records themselves are now physically dispersed between the British Library and other institutions in UK, US and Canada (xviii). Taken as a whole, the range and diversity of these records are such that their material is pertinent to research into practically all aspects of publishing history.

In her introduction Elizabeth James gives a brief history of the Macmillan company and traces the contents, and subsequent movements, of the firm's archive. The British Library, in particular, holds carbon copies of outgoing letters to, and hundreds of volumes of incoming letters from, Macmillan authors as well as private ledgers documenting the business from within the family. It is no wonder that this collection 'has never had time to gather dust on the shelves' given the wealth of material on offer, particularly that relating to the firm's 'galaxy of literary figures': Thomas Hardy, Alfred Lord Tennyson, HG Wells, WB Yeats, Walter Pater, James Hilton, Enid Blyton, and Vera Brittain are only a few of the names represented (8).

The 'inexhaustible interest and variety of the collective Macmillan archives' is showcased in this collection (7). Among the most engaging chapters dealing with Macmillan authors are those by Michael Millgate (on Hardy and on Tennyson), George Worth (on Mrs Oliphant) and Bill Bell (on Matthew Arnold). The archive also has much to tell us about the business of publishing, an area highlighted by the quantitative work undertaken by Simon Eliot, and the reminiscences of Michael Wace and Nicholas Barker. The firm's colonial enterprise is well represented by Rimi B. Chatterjee's chapter on Macmillan India, whilst the New York operation is the focus of James' own 'Letters from America'. The international nature of the firm forms an important aspect of Macmillan's history and it demands further study from scholars, who will find much of relevance in the company's archive.

Paradoxically, if the range of articles can be said to be one of the strengths of the book, it may also be said to be one of its weaknesses. The reader cannot help but want a more sustained critical assessment of Macmillan as a whole. A comparative chapter between the firm and other publishers in terms of their colonial or domestic trade in one period or over several would have been welcome, as would have been a conclusion drawing together some of the more disparate points. Furthermore, Sutherland is right to call for discussion on the Net Book Agreement and what the archive might reveal about Macmillan's central role in this crucial issue for modern British publishing.

Having said that, the illustrations, the biographies of various Macmillans, and the chronology of the history of the firm are interesting and useful complements to the well-written essays. *Macmillan: A Publishing Tradition* is an accessible book that should appeal not only to literary and book historians and to those teaching publishing history, but also to the general reader. As a taster of the riches that the firm's archives have to offer, the volume should – as James hopes – 'stimulate further research in the field of publishers' archives, and those of Macmillan in particular' (10).

Jane Potter
New Dictionary of National Biography
Oxford

∞

D. F. McKenzie. *Making Meaning: "Printers of the mind" and other Essays*, edited by Peter D. McDonald and Michael F. Suarez, S.J. Amherst, Mass: University of Massachusetts Press, 2002. x, 286 p. ill. ISBN 1–55849–335–2 (cloth); 336–0 (paper). $70 (cloth); $24.95 (paper).

John Thomson, ed. *Books and Bibliography: Essays in Commemoration of Don McKenzie.* Wellington: Victoria University Press, 2002. 216 p. ISBN 0 86473 429 8. $NZ39.95.

One often hears grumblings that Bibliography of the McKerrow-Greg-Bowers kind has been replaced by 'a kind of sociology'. Literary scholars of the past, goes the threnody, would leave graduate school competent to conduct a formal description of, at the very least, a reasonably complicated octavo, but now even librarians evade any formal study of the book as a physical object. Yet the history of the book (in practice a much older discipline than it imagines) has never flourished more, and there is no lack of interest in the iconography and semiology of printed records. Concern with the book as an arrangement of folded sheets has yielded to concern for the book as a bundle of signs and as a medium of human interaction.

It was Don McKenzie's distinction that, while as responsible as anyone for these developments, he insisted that for dealings with the historical book to make any sense at all they had to be grounded in an understanding of its modes of production, and that to lose awareness of its properties as a manufactured object was to follow wandering fires into the marsh. To this end he drew a sharp line between interpreting and explaining, and, while himself a brilliant interpreter, opposed any claiming of explanatory force for interpretations (a blight on the humanities overall, not just the disciplines of the book). In the earlier part of his career he overturned the Bibliographical apple-cart by demonstrating that the nature of production processes could not be understood by inductive reasoning from typographical evidence, insisting that investigation must begin with the surviving trade records. The famous essay 'Printers of the mind', containing his most trenchant demonstration of this kind, has a methodological importance that reaches far beyond its actual topic. In a later, no less remarkable paper on the unlikely subject of the spacing of commas, which begins with the words 'It is always disturbing when logic outruns judgement', he demonstrates that patterns even of the plainest and most seductive kind will sometimes be totally fortuitous and that it is one of our most perilous human fallibilities instinctively to assume the reverse. For those of us who

believe that untrammelled logic exercised in total defiance of judgement is creating havoc in the political as well as the scholarly sphere, the reading of McKenzie's great sceptical papers is both a reassurance and an inspiration.

The other McKenzie, the interpreter, emerged in influential later studies of the ways in which industrial practices gave rise to cultural and political signs, and in profoundly researched contextualisations of historical media events from early-modern England and nineteenth-century New Zealand. The culmination of this aspect of his life's work will be the eagerly awaited edition of Congreve, left unfinished at his death, in which the author's meaning is read as continuous with others arising from the layout of the physical page and the work of its production. Meaning for McKenzie was always embodied and its bodies multifarious.

Peter McDonald and Michael Suarez are warmly to be thanked for giving us a collection that no book historian will want to be without, especially as it includes a previously unpublished report to the British Library on the troubled issue of collection policy. In this McKenzie argues both for comprehensiveness in the preservation of printed records, particularly those too easily judged marginal or evanescent, and the extension of compulsory deposit to non-print records. His cogently presented cases offer useful ammunition to those scholars who, in the teeth of every kind of discouragement, continue to oppose executive philistinism and institutionally endemic libricide. The editors preface each essay with contextualising headnotes. There is also a bibliography of McKenzie's writings. The other vital shorter text, *Bibliography and the Sociology of Texts*, is available in a second edition from C.U.P.

Books and bibliography presents the papers given at a commemorative conference held at Victoria University, Wellington N.Z. in July 2001, at which most of the speakers were friends and former colleagues of McKenzie, who to some at least seems to have been present as an invisible auditor. Simon Eliot's introduction identifies McKenzie's achievement as one of bringing together literary criticism and literary history within a 'reinvigorated bibliographical tradition' and then setting all three 'in the very specific and material context of the past' (7). Roger Chartier writes with characteristic insight on the self-reflexive representations of authorship and printing in *Don Quixote*. Michael Suarez opens his paper with a survey of the various aspects of McKenzie's scholarly achievement and then discusses his intellectual debts to Popper and to R. C. Bald's 'Evidence and inference in Bibliography'. Linda Hardy explores another debt, that to F. R. Leavis. Two outstanding contributions come from the increasingly rare breed of scholar librarians: Kathleen Coleridge on early radical printers in Wellington and Ian Morrison on trans-Tasman literary and book-trade interactions. Ross Harvey writes on developments in librarianship education which, in foregrounding electronic information management, have downgraded intellectual and in many instances practical concern with the book.

Topics treated by McKenzie himself are taken further in a chapter by Danny Keenan on the literacy-orality interface in land-war New Zealand and in Michael Winship's pertinent demonstration that the vagaries of concurrent production documented in 'Printers of the mind' and *The Cambridge University Press 1696–1712* were still current over a century later in the other Cambridge (however, McKenzie would not have spoken, as Winship does, of a book as composed of 'twelve-page sheets' (74)). Among more general studies, I particularly enjoyed Roger Savage's chapter on the eighteenth-century theorisations by John Dennis in England and J. A. Scheibe in Hamburg of the role of incidental music in plays; a hypothesized link between the two could well turn out to be the Hamburg-based Johann Mattheson, composer, musical memoirist, and translator of English literature. David Finkelstein writes on the reception history of George Chesney's late Victorian political fantasy *The Battle of Dorking* and Heidi Thomson on William Mason as a constructivist editor of Gray's correspondence. Two stimulating papers reflect McKenzie's interest in the textuality of the non-verbal. First, Paul Eggert considers the ways in which current editorial theory casts light on differing approaches to the conservation of historic buildings; then Juliet Gardiner throws out some fascinating possibilities for a post-McKenzian analysis of historical and contemporary book illustration. This worthy tribute to a great scholar is fittingly concluded by a brief but conceptually wide-ranging account by Ian Willison of McKenzie's role in creating the modern discipline of History of the Book and inspiring the major national histories of Anglophone book production currently in progress.

Harold Love
Monash University

Julie Stone Peters. *Theatre of the Book 1480 – 1880: Print, Text, and Performance in Europe.* Oxford: Oxford University Press, 2000. I-xii, 494pp. ill. ISBN 0198187149 (cloth); 0199262160 (paper, 2003). £65.00/$99.00 (cloth); £19.99/$29.95 (paper).

This is a terrific book. Rather, it is a terrific book for me. My "field," once English Renaissance Drama, now Early Modern English Drama, is not an insignificant one, stretching from the late fifteenth-century to the Restoration in 1660, perhaps, even, to 1700. Trained as an analytical bibliographer, my interests are in the printer, the stationer, the bookseller. Sometimes I stray into the theatre itself, but at my peril. Whenever I am confronted with a problem about a text, I examine its physical characteristics and study the men and women who produced it. London. Stationers' Company. End of story.

Imagine my distress when Julie Stone Peters takes on the theatre and the book from 1480 to 1800. Modestly, she covers England, France, Spain, Italy, and Germany. I confess to having wondered at odd times what "European" stationers were up to and whether the problems they might have encountered (mechanical, governmental, proprietorial) could inform the way I think about playtexts. Peters answers many of these questions, and more.

"Shakespeare's plays were meant to be performed," say my colleagues in theatre departments. They're right. "Shakespeare's plays were meant to be read [as well as performed]," says Peters, and she pursues her case from Shakespeare's predecessors to his successors over 400 years and five countries. Print, she argues, proved vital for theatre, and after the introduction of print, theatre was never to be the same. Given the resources at our command, the editions of Terence, Plautus, and Seneca are probably uncountable. With professional troupes, too, came the need for scripts, and with more plays in production came texts for people who wanted to read what they had seen.

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While playgoers might have bought plays, Peters points out, companies did not at first want their plays in print. Nor did authors, who would make far more selling their script to a company than to a stationer.

By the middle of the seventeenth century, Peters demonstrates, audiences had come to expect that the text of a performed event would appear in print, although who owned the text was still contested. Gradually, the time between dramatic presentation and print publication was reduced, the numbers of copies printed increased, catalogues were published, and advertisements for other dramatic publications appeared in playbooks. Dramatists began to attend to print: Jonson drove Stansby up the wall, and Corneille, Racine, and Congreve revised heavily for a print audience. As the quality of printing improved, so too did dramatic printing. Old plays were revised, with *King Lear* and *The Maid's Tragedy* given happy endings. Illustrations changed from woodcuts or pictures of authors to material from the plays; stage directions became long, narrative, and "readerly," as did encyclopaedic scene indications.

The book also began to work with the stage, as in Elizabeth Allde's 1630 printing of Robert Greene's *Friar Bacon and Friar Bungay*, where three different actions of the play are illustrated at one and the same time. Increasingly, Peters shows, the stage became surrounded with "the paraphernalia of print." In 1633 Corneille believed that "to publish a play is to debase it," but by the late seventeenth century, Peters writes, it was less an issue of *whether* to print than of *what kind* of print: elegance or grub street. By the end of that century, literary property, once an oxymoron, was becoming a legal reality. Authors as owners laid the groundwork for copyright.

Peters goes on to detail how, by the early nineteenth century, the number of theatres had increased, and with that came an increase in reviews, playbills, programs, and guides. With machine binding came a profusion of texts. Almost all playwrights had their plays in print, as a substantial body of drama grew to have a life independent of the stage. Yet as dramatic publication called increasingly for illustration, plays became "seen" as well as "heard," and the ear gave place increasingly to the eye. The stage, Peters argues, had increasingly given itself over to bewitching the eyes and ears of the "gape-mouthed spectator." The aesthetics of the gothic, the fantastic, the epic, and the operatic were increasingly theatrical and unavailable to the page. The spectator's imaginative supplementation, considered an essential aspect of theatrical reception, soon meant that the spectator could, in the end, be as much a part of the creative process as the poet or actor.

I really like this book, and I shall turn to it many times in the future, not only for its contents, but also because it has been artfully produced with proper paper, lovely and abundant illustrations, and an organization that insistently counterpoises the page and the stage, contrasting, comparing, and finally unifying the one with the other. Hooray.

Tom Berger
St. Lawrence University

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Isabel Rivers, ed. *Books and Their Readers in Eighteenth-Century England: New Essays*. London and New York: Leicester University Press, 2001. i-x, 294pp. ISBN 0718501896 (cloth); 0826467172 (paper, available June 2003). £65.00/$89.95 (cloth); £25.00/$29.95 (paper).

Two decades after she edited the influential *Books and Their Readers in Eighteenth-Century England* (1982), Isabel Rivers has edited a second volume of the same kind. Not only are the main titles of the two books the same, but they also have the same publisher, the same cover illustration (the interior of James Lackington's shop), and the same number of essays, organized in a similar fashion and occupying almost exactly the same number of pages (although this volume adds a "Select Bibliography" at the end).

Each book also begins with a helpful overview of the relationship of authors to the book trade in the eighteenth century – the 1982 piece by Terry Belanger, the new one by James Raven. Raven's article masterfully synthesizes much of the best scholarship from recent decades, although it also contains several questionable, or at least unsubstantiated, statements, such as that "until the close of the eighteenth century, the Stationers' Company dominated the regulation and restrictive practices of the trade" (13); that "the book trades were transformed" by the Lords' decision on copyright in 1774 (16); that "a Bill to quash the Lords' verdict failed in the following year" (17); that the most successful bookseller-publishers "had raised their start-up capital from assorted outside sources and entered the trade with practical and financial expertise learned from a previous profession" (19); and that the cost of paper only began to outrun the cost of composition and presswork at the tail end of the century (22).

The remaining seven essays deal with particular genres of eighteenth-century English books. Scott Mandelbrote and Brian Young discuss aspects of religious print culture (the Bible and various kinds of theological books, respectively), paralleling the two chapters on religious themes in the first volume. Karen O'Brien follows with a chapter on the market for history books, much the same way that John Price and George Rousseau offered chapters on philosophical and scientific books in 1982. There are also essays by Isabel Rivers on the evolution of English biographical dictionaries, by Antonia Forster on the *Monthly Review* and its competitors, by Marcus Walsh on advances in literary editing, and by Michael F. Suarez on the intertextuality of poetic miscellanies.

One of the threads running through the current volume is the relationship of eighteenth-century English intellectual life to the nation's past. Even if one does not accept Marcus Walsh's contention that the establishment of rigorous standards of literary scholarship (especially editing) was perhaps the most momentous development in eighteenth-century English literature (191), there is no denying that during the course of the century scholars became more careful about the way that Shakespeare, Spenser, and other pre-eighteenth-century English authors appeared in print. Similarly, the debate over the proper form of the English Bible and the publication of biographical dictionaries and popular miscellanies containing, in the main, poems by past English masters, all represent self-conscious efforts to preserve and reformulate a distinctive national culture. Looked at in this way, these essays describe, for better or worse, a book culture that was often more backward-looking and pedestrian than the vision of a progressive, world-shaping "English Enlightenment" that is currently in vogue.

In the Preface, the editor refers to "a revolution in the academic study of the history of the book" during "the past twenty years" (ix). Yet one of the striking features of this volume is how little it seems to owe

to this revolution. Despite its title and the fact that the history of reading has emerged as a very important subject since 1982, reading and readers make only shadowy appearances in this book. In addition, few of the essays address the scholarship on the book trade that Raven presents in the opening piece, and when they do, the results are sometimes problematic. For example, one author incorrectly identifies Thomas Cadell (rather than William Strahan) as the printer of Hume's *History of England* (113-14), credits Cadell with co-publishing a book long before he was in a position to do so (120), consistently uses "folio" where "quarto" is meant (105, 120), uses the adjective "pirate" to describe Dublin editions that were not necessarily exported to Britain (121), and confuses the total amount of money that Robert Henry received for his *History of Great Britain* with the much lower amount that he received for the copyright (124). Given this volume's shortcomings, it is clear that the full integration of book history with literary history and the history of ideas for eighteenth-century England remains an elusive ideal.

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Zdenek Simecek. *Geschichte des Buchhandels in Tschechien und in der Slowakei.* Wiesbaden: Harrassowitz, 2002. xiii, 225 p. ISBN 3-447-04507-8. Euro 88,-.

This book maps out the history of the book in a geographically small but nevertheless important part of Central Europe, namely the Czech Republic and Slovakia. Only a few surveys of printing, publishing, and the book trade in this area exist in western languages: J. Volf (Weimar 1928), F. Horak (Prague 1968), Koellner (Vienna 2000) on Bohemia and Moravia; d'Elvert (Brno 1854) on Moravia; and some relevant entries in the *Lexikon des gesamten Buchwesens (LGB2)*. Even in the late 1980s E. Ryznar and M. Croucher were still bemoaning the 'paucity of sources' in their *Books in Czechoslovakia* (Wiesbaden 1989), noting that 'very little has been written about the book culture from 1620 to 1918' (ix). That said, however, such a study places significant demands on researchers given the region's multicultural war-torn history and its numerous languages, religions, and ever-changing political regimes.

In light of this situation, Simecek's book is certainly timely and welcome. The author provides a multitude of statistics and figures about books, newspapers and journals printed as well as their prices. He describes the change in book production from the secular to the profane and discusses libraries, readership, censorship, and the many links with foreign countries. All this amounts to a wealth of new information. Generally speaking, in dividing up the history, the author follows political bench-marks: 1620, 1848, 1918, 1939, 1945 (and thereafter). He also treats the Czech Republic and Slovakia (the latter long dominated by Hungary) separately as they took a somewhat different course, with Slovakia mostly lagging behind.

Christian missionaries such as Cyril and Methodius brought the first codices to this region. Under the Przemyslides from 900 A.D. onwards, a book culture developed swiftly. A Golden Age followed: codices from monasteries, some preciously illustrated, came first, followed by prints (1468? in Bohemia, 1486 in Moravia) and by books printed in several languages by Stahel, Severin, Adam von Veleslavin, Melantrich and others. The foundation in 1368 in Prague of the first university in Central Europe by Charles IV and his circle of humanists gave the book trade a powerful impetus, while the Hussite Revolution from 1419 onwards split the land, repelling the Latin and the Catholic omnipotence and thus increasing Czech book production. Meanwhile, an Hebraic book trade developed independently in the region, reaching a climax when Gerson ben Salomon first introduced Hebraic types to Central Europe in 1512/1513.

From 1526 until 1918, Bohemia, Moravia and Slovakia were part of the Austrian Habsburg Empire. After the outbreak of the Thirty Years' War and defeat at the Battle of the White Mountain in 1620, a brutal re-Catholicization followed, marked by a growing German influence. With Schoenfeld, Calve, Haase and others, Prague became the second most important centre for the book trade in Austria after Vienna. From the end of the eighteenth century, an indigenous book trade slowly re-emerged with Kramerius and others, reaching its climax with Jan Otto's firm (1871-). There were hopes for a new beginning when the first Czechoslovak Republic was proclaimed in 1918 but these were destroyed by the German Nazi invasion and occupation of 1938. The Communist regime which came to power after World War II soon introduced a state-regulated book trade, while today the

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Czech Republic and Slovakia – which became separate states in 1993 – are trying to adjust to a new market-oriented book trade.

Simecek's study provides the most extensive information to date about the book trade of this area. The mass of details, however, makes the work often difficult to follow. There are also strange omissions: for example sources as important and diverse as the *Wenzelsbibel* (of around 1400), the *Trojan Chronicle,* the printer-publisher Rosenmueller and the articles in *LGB2,* are not mentioned. The index leaves much to be desired, while a chronology and even a map would have been helpful. There is, however, a useful list of place names in German and Czech. Nonetheless, whatever the shortcomings of the book, it should attract the attention of scholars to this mostly neglected area – the book merits and demands intensive and critical readers.

Peter R. Frank
Heidelberg

BSA Mitchell Prize

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The Mitchell Prize for research on British serials was endowed to honor William L. Mitchell, former librarian at the Kenneth Spencer Research Library at the University of Kansas, where he was curator of the Richmond P. and Majorie N. Bond Collection of 18th-Century British Newspapers and Periodicals and of the Edmund Curll Collection. The next Mitchell Prize competition has the deadline of 1 September 2005 and will consider works (including theses, articles, books, and electronic resources) published after 31 December 2001. For information, see the Society's website (www.bibsocamer.org) or contact James E. May, Mitchell Prize Coordinator <jem4@psu.edu> English, Penn State University—DuBois, College Place, DuBois, PA 15801 USA

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